

ANDROOCLES & THE LION: Shaw Alphabet Edition

# ANDROOCLES \*THE LION

*presented in the Shaw Alphabet  
with a parallel transcription in  
traditional orthography*

BERNARD SHAW

Public Trustees's Edition

ANDROCLES AND THE LION

BERNARD SHAW

—

*The Shaw Alphabet Edition*

Q 29



# ANDROCLES AND THE LION

AN OLD FABLE RENOVATED

BY

BERNARD SHAW

—

WITH A PARALLEL TEXT IN

SHAW'S ALPHABET

TO BE READ IN CONJUNCTION

SHOWING ITS ECONOMIES

IN WRITING AND

READING

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SIR JAMES PITMAN

K.B.E. M.P.

*in grateful acknowledgement of his  
unstinted co-operation and  
continuous support over a period  
of nine years in carrying out  
Bernard Shaw's wishes*

C. R. S.

PUBLIC TRUSTEE

—  
1962

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## FOREWORD

### BY THE PUBLIC TRUSTEE

BERNARD SHAW died on 2 November 1950 and his Will, by which he appointed the Public Trustee to be executor and trustee, contained provisions for a new 'Proposed British Alphabet', a subject in which he always had a great interest.

Shaw imposed on his trustee the duty of seeking and publishing a more efficient alphabet of at least forty letters than the existing one of twenty-six letters to enable 'the said language to be written without indicating single sounds by groups of letters or by diacritical marks'. The Public Trustee was also directed to

employ a phonetic expert to transliterate my play entitled *Androcles and the Lion* into the proposed British Alphabet assuming the pronunciation to resemble that recorded of His Majesty our late King George V and sometimes described as Northern English; to employ an artist calligrapher to copy the transliteration for reproduction by lithography, photography or any other method that may serve in the absence of printers' types; to advertise and publish the transliteration with the original Doctor Johnson's lettering opposite the transliteration page by page and a glossary of the two alphabets at the end and to present copies to public libraries in the British Isles, the British Commonwealth, the American States North and South and to national libraries everywhere in that order.

Shaw directed his trustee

to bear in mind that the proposed British Alphabet does not pretend to be exhaustive as it contains only sixteen vowels whereas by infinitesimal movements of the tongue countless different vowels can be produced all of them in use among speakers of English who utter the same vowels no oftener than they make the same fingerprints.

## FOREWORD

Shaw's residuary estate was directed to be held for a period on certain trusts for these purposes, but such purposes were declared by a Judge of the Chancery Division of the High Court of Justice in England to be invalid in law. The Public Trustee appealed from this decision, and by way of compromise the British Museum, the Royal Academy of Dramatic Art, and the National Gallery of Ireland (who in default of the alphabet provisions in the Will were entitled to the residuary estate) agreed to pay a certain sum to the Public Trustee to be applied in furtherance of the Alphabet trusts.

At the end of 1957 the Public Trustee let it be known that he would award a prize of £500 for the design of a new alphabet complying most nearly with the provisions of Shaw's Will.

In the course of 1958 about 450 designs were submitted from all parts of the world.

On New Year's Eve 1959 the Public Trustee announced that there did not appear to be one outstanding design which might with confidence be said to be as satisfactory as what might be achieved by further effort and that he was not prepared at that time to single out one as the new Alphabet to be adopted for the purposes of the Will. There were, however, four designers who were judged to be of such outstanding merit that the prize money of £500 was divided equally between them, thus closing the competition. Those four designers were Mrs Pauline M. Barrett (of Canada), Mr J. F. Magrath, Dr S. L. Pugmire, and Mr Kingsley Read.

The Public Trustee then asked an expert in this field to collaborate with one or all of the four designers mentioned above to produce the best possible alphabet as is envisaged by Shaw's Will. The result is the design which appears in the Key on page 151 and on the detachable

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bookmark between pages 16 and 17 and which has been applied in this publication.

In authorizing the publication of this book the Public Trustee gratefully acknowledges the encouragement he has received from a large number of correspondents throughout the world but must single out for special mention the technical advice given by Mr Alan T. Dodson formerly of H.M. Stationery Office, and by Mr Peter MacCarthy of the Department of Phonetics at Leeds University, and to the latter he is also indebted for the transliteration now published. He also thanks all the very many designers, particularly Mrs Barrett, Mr Magrath, and Dr Pugmire, whose own designs and observations contributed so much to helping the Public Trustee to make a final choice. He is especially grateful, however, to Mr Kingsley Read, whose design has been adopted and to whose typographic artistry the transliteration in this book is its own tribute.

C. R. SOPWITH  
Public Trustee

Kingsway  
London WC 2  
1962

## INTRODUCTION TO SHAW'S ALPHABET

HERE is Shaw's alphabet. It has been proved that those who wish to read it can do so after only a few hours of concentrated deciphering.

Why should anyone wish to use it? And why should there be any departure from the familiar forms of the Roman alphabet in which English is printed and written?

You will notice from the comparisons that Shaw's alphabet is both more legible and one-third more economical in space than traditional printing, and this should lead to a great increase in reading speed. The characters themselves are very distinct. To prove them more legible, open the book and hold it upside down in front of a mirror. Both mirrored pages will thus become equally unfamiliar. Keep the back of the book pressed against your lips, and advance towards the mirror until you are able to see individual characters clearly enough to be able to copy them. Note that the Shaw characters are clearly seen at a greater distance.

The economy in space and greater simplicity of characters ought also to increase the speed and ease of *writing* – even more than it does the ease of reading. Many of the characters easily join into pairs and trios to form syllables which recur frequently in English words; the sounds of the language are completely characterized, thus permitting abbreviation with great reliability. Shaw found traditional script too laborious, and Pitman's shorthand too economical. Though at this time we can only guess, it is probable that an abbreviated handwriting speed of 60–100 words a minute, with complete reliability

## INTRODUCTION

of reading, will be possible for those who attain 'automatic' facility with Shaw's alphabet. In other words, reading may be 50–75 per cent, and writing 80–100 per cent faster, and even 200–300 per cent, by using simple abbreviations.

Shaw insisted that, unless his alphabet were to offer the substantial advantages he himself desired, there would be no reason for adding to the existing media of communication, which include: typewriting, shorthand, morse, semaphore, and braille, in addition to the Roman alphabet which is itself represented by three quite different sets of signs (as in 'ALPHABET', 'alphabet', and '*alphabet*').

The Key on page 151 (duplicated on the bookmark) will enable you to achieve the beginnings of skill and the satisfaction of success within three or four hours. Although this means starting from scratch, remember that Isaac Pitman, whose shorthand Shaw used for all his writings, also did so with a system offering the same advantages as Shaw's alphabet: that is, the saving of time, effort, and money.

Shaw did not want you and me to *abandon* the Roman alphabet. The long-established Roman figures (I, II, III, IV, V, VI, VII, VIII, IX) remain even after the Arabic figures (the newer and handier 0, 1, 2, 3, 4, 5, 6, 7, 8, 9) have found favour. We now use both, with greater convenience. The new figures were not imposed, nor the old supplanted. Similarly, Shaw believed, uses would be found for a new and handier alphabet *without* abandoning the old one.

If those who tried it found it advantageous, they would use it, and by their example it would gain what following it deserved. If its benefits were substantial enough, it would spread and establish itself through merit – as



## INTRODUCTION

Arabic numerals did despite the then complete satisfaction with Roman numerals.

Utilitarian advantage is thus the principle governing the new alphabet. Shaw was unique in pointing out that substantial economy could be attained only (a) if the designer were to *depart* from a system evolved by the Romans 2,000 years ago for carving their public notices in stone; (b) if a single set of alphabetical characters were used – abolishing the different look of words in capitals, small letters, and linked handwritten letters; and (c) if each distinct sound of the language were spelt with its own unvarying character.

These three factors in designing, taken together, made a non-Roman alphabet essential. Of course, there is nothing revolutionary in that. There are hundreds of non-Roman alphabets – and there are several variations within the Roman alphabet, e.g.

Roman variations	{ HERE IS A SENTENCE
	{ here is a sentence
	{ <i>here is a sentence</i>
Greek	ἡρ ις α σεντενς
Russian	иp иc a ceнтeнc

Thus these four *English* words may already be represented in a number of existing alphabets.

Those who know Greek and English, Russian and English, etc., will have no difficulty in reading that sentence immediately in as many alphabets as they know – and it is considered at school that once a child has learned his A, B, C, D he is well placed to learn also his a, b, c, d, his *a*, *b*, *c*, *d*, his α, β, γ, δ (Greek), and his а, б, в, г (Russian).

Only a few hours will be needed to persuade you that the new alphabet has the potential advantages Shaw

## INTRODUCTION

intended for it. At first you will read and write it in a plodding childlike way, as you once did Roman. Much more rapidly than a child's, your familiarity and ease will grow, until the use of Shaw's alphabet becomes as natural and automatic as your use of Roman – but faster.

In personal and intimate writing the forty-eight (40 + 8) characters of the Shaw alphabet may faithfully portray the pronunciation of the individual; but, as Shaw pointed out, too eccentric a dialect may hamper, and even destroy, effective communication. He considered that, though there was no need to standardize writing if not intended for publication, there was every need for conformity in print; standard spellings being particularly desirable when that print is intended for circulation throughout the English-speaking world.

In his Will, Shaw specified just such a standardization for this play. He laid down for it a 'pronunciation to resemble that recorded of His Majesty our late King George V and sometimes described as Northern English'. He was an expert in stage direction and, so it may be supposed, considered this pronunciation to be the best basis for comprehension with acceptability in reading as he had found it to be in speech from the stage.

But by all means *write* as you think fit, and leave experts to standardize printers' spelling.

This book costs very little. Get your friends to buy one and to learn the alphabet so that you can write to one another – or, if you become so skilled that you no longer need to 'keep your eye in', give it away.

JAMES PITMAN

House of Commons  
London  
1962

## INTRODUCTION

NOTE: I have offered, if there is the demand, to organize what were known as 'ever-circulators' in the early days of my grandfather. Send me a letter in Shaw's alphabet, mentioning your particular interests or circumstances. Give me your name and address in ordinary writing on an enclosed envelope. I will then try to arrange 'circles' of five or six who, drawn together in a friendship by Shaw's alphabet, will all circulate their own letters to which each in turn will add.

I have also offered, if there is a demand, to get further material published in the Shaw alphabet. When you have learnt to read and write fluently, and want more than your ever-circulator correspondence to read, please write to me, Sir James Pitman, K.B.E., M.P., at the House of Commons, London, S.W. 1, England, saying which of Shaw's works or other literature you would like to read in a printed transcription. I can make no promises – other than to consider your suggestions most sympathetically. Meanwhile, if anyone wishes to get printed their own material in Shaw's alphabet, they are permitted to do so, since the copyright for the alphabet and for the type-faces is public property. Messrs Stephen Austin & Sons, Ltd, of Caxton Hill, Ware Road, Hertford, England, hold a supply of the types and are willing to undertake the work. For the moment, type available is confined to 12-point size in the three founts exemplified in this book.

## TYPOGRAPHY AND READING KEY

THE orthodox version of the play appears on right-hand pages. On the left is a line-for-line equivalent in the Shaw Alphabet, which occupies one-third less space, though both versions are set in type of the same size.

Three styles of type are used – to distinguish between the dialogue words spoken ('Normal' style), the names of speakers ('Bold'), and the scattered stage directions ('Sloping').

As readers should first become accustomed to Normal type, this style is used for lengthy stage directions introducing the Prologue and each Act. The 'Shavian' text's stage directions are all placed within brackets [] irrespective of what is done with them in the orthodox text.

To help unpractised readers, many apostrophes omitted in the orthodox version are restored in this Shavian text; but any negative verb (dont, wouldnt etc) is transcribed without an apostrophe.

Emphasis is indicated by the use of bold type.

To convert letters into sounds, look for any Tall letter in the Reading Key's first line, for any Deep letter in the second line, for any Short letter in the lower lines. Only the last letter of all is a Tall-and-Short compound.

The reader will find the Key's top edge a handy guide from the line he is deciphering to its 'crib-line' opposite.

Notes on the spelling are given on page 143.

ANDROCLES AND THE LION



אָן דער [שטאט] פון אַלע אַנדערע  
אָרטן.

צו, זעק, וו, ס, [אומן/לונדן] זעכערקייט  
ו קעגן א וקא לונדן זעקס ק א' 1  
ו וקא 1574/4? (אין מערסטן סטאטן א שטאט  
אדער פ פא. אדער עלן נאך א' 1574 ק 1  
שטאט, זעכערקייט, א' 1574 ק 1

פ ו ה יו ז טז ח וטו ד ג כב א  
 עס 1 קלס בדן סו יז מורמנד רע/ר  
 נא ונר דס ז וא Soc וטן ק דב יז  
 יז מסדח עלון וכל ד/ קנן ובנסח ת' ד  
 ול ארדח סוסרס ויז ונרע

[illegible][illegible][illegible][illegible]

**מחבר.** וואו! דאס איז א גוטע שטוב.  
ווי אזוי פארשטייט זיך?

הַיְּהוָה יִשְׁמַר אֶת צְדָקָתְךָ יְהוָה וְיִשְׁמַר אֶת כָּל צְדָקֶיךָ.

MEGAERA [*suddenly throwing down her stick*] I wont  
go another step.

ANDROCLES [*pleading wearily*] Oh, not again, dear. What's the good of stopping every two miles and saying you won't go another step? We must get on to the next village before night. There are wild beasts in this wood: lions, they say.

MEGAERA. I dont believe a word of it. You are always threatening mc with wild beasts to make me walk the very soul out of my body when I can hardly drag one foot before another. We havnt seen a single lion yet.

ANDROCLES. Well, dear, do you want to see one?

MEGAERA [*tearing the bundle from his back*] You cruel brute, you dont care how tired I am, or what becomes of me [*she throws the bundle on the ground*]: always thinking of yourself. Self! self! self! always yourself! [*She sits down on the bundle*].

ANDROCLES [*sitting down sadly on the ground with his elbows on his knees and his head in his hands*]  
We all have to think of ourselves occasionally, dear.

MEGAERA. A man ought to think of his wife sometimes.

ANDROCLES. He cant always help it, dear. You make me think of you a good deal. Not that I blame you.

MEGAERA. Blame me! I should think not indeed.

Is it my fault that I'm married to you?

ANDROCLES. No, dear: that is my fault.

שאלה. האם יש לי חובה להגיש דיווח?  
אולי לא?

ԴՆԻՐԸԿԷՂ. 7 ԽՕՄ ԸՆՏԼԵՒ, 57 ԵՂ.

ՏԻՐՈՒ. Կ 21 1 14 ՐԱՏԻ Դ ԿՈՏԵԸ.

חֲכָמִים. וְנִסְתָּר, וְנִסְתָּר.

11. א ושאק א: ו' ח' א'.

ԽխրճԿՀ. և /Ո՛, ԷճԻՁ?

[illegible]

Ἀποστόλῃ. Ἄς, τὸ πρῶτον τοῦ ἔργου.

אסא. און וואס וועט ער טאן מיט דעם געלט?

Երբեք: Ո՞րն է մ, որ է:

1 וטווס תל ה ! הל ה תל ארז. חפץ  
ו סוס תל 1 לן דל , וולן תל  
צ ת קרק פ 1 דלוסנא ,קנול תל  
דל מונע פ נחא ,תל תלולאלולול  
ולן ולן על סוס ו דעל פ אל תולד  
ולןולולולולולולולולולולולולולול

מלכותו. וְשֵׁם הָאֱלֹהִים, כִּי הוּא הָאֱלֹהִים.  
וְשֵׁם הָאֱלֹהִים.

ԴՐՈՒՄ. Այ, իշխան թո՛ղ Ես ծով, օւր իւր

MEGAERA. Thats a nice thing to say to me. Arnt  
you happy with me?

ANDROCLES. I dont complain, my love.

MEGAERA. You ought to be ashamed of yourself.

ANDROCLES. I am, my dear.

MEGAERA. You're not: you glory in it.

ANDROCLES. In what, darling?

MEGAERA. In everything. In making me a slave, and making yourself a laughing-stock. It's not fair. You get me the name of being a shrew with your meek ways, always talking as if butter wouldnt melt in your mouth. And just because I look a big strong woman, and because I'm goodhearted and a bit hasty, and because youre always driving me to do things I'm sorry for afterwards, people say 'Poor man: what a life his wife leads him!' Oh, if they only knew! And you think I dont know. But I do, I do, [*screaming*] I do.

ANDROCLES. Yes, my dear: I know you do.

MEGAERA. Then why dont you treat me properly  
and be a good husband to me?

ANDROCLES. What can I do, my dear?

MEGAERA. What can you do! You can return to your duty, and come back to your home and your friends, and sacrifice to the gods as all respectable people do, instead of having us hunted out of house and home for being dirty disreputable blaspheming atheists.

ANDROCLES. I'm not an atheist, dear: I am a  
Christian.

MEGAERA. Well, isnt that the same thing, only ten

[illegible]

ԼԻՐԸԿԶ. 2751 ԵԴ 75, ԼԽ.

[illegible]

פון אן איין זאך דעם וואס ער האט געזאגט.  
וועלכעס איז דאס וואס ער האט געזאגט.

[illegible]

ԵԼՈՐԸԿԶ. օՐԸ ԴԸ ԴՍ ՃԶԳՈՆ Ե  
 Կ ԴՍ ԶԱՆՁ ԿՆ ՏԿԿ, ԽՈ.

ד'ס [לוקאס] גא, יא, אדעלטא: זארגהאט  
וואס איז א וואס א. אראפגעקומען אויף פאר  
אין, נאך ער האט אים געזעהן און  
יא. ער האט אים געזעהן.

Երբ Բաբելոնի թագավորը իմացավ, որ իր  
 թագավորը մեռել է, իմացավ, որ իր թագավորը  
 [մեռել է և իր թագավորը թագավոր է]։

וְיִשְׂרָאֵל יֹאמַר וְעַתָּה אֲנִי מֵחַטִּית  
וְכָל חַטֹּאתַי עָלַי לֹא תִסְכַּח

times worse? Everybody knows that the Christians are the very lowest of the low.

ANDROCLES. Just like us, dear.

MEGAERA. Speak for yourself. Dont you dare to compare me to common people. My father owned his own public-house; and sorrowful was the day for me when you first came drinking in our bar.

ANDROCLES. I confess I was addicted to it, dear.  
But I gave it up when I became a Christian.

MEGAERA. Youd much better have remained a drunkard. I can forgive a man being addicted to drink: it's only natural; and I dont deny I like a drop myself sometimes. What I cant stand is your being addicted to Christianity. And whats worse again, your being addicted to animals. How is any woman to keep her house clean when you bring in every stray cat and lost cur and lame duck in the whole countryside? You took the bread out of my mouth to feed them: you know you did: dont attempt to deny it.

ANDROCLES. Only when they were hungry and you were getting too stout, dearie.

MEGAERA. Yes: insult me, do. [*Rising*] Oh! I wont bear it another moment. You used to sit and talk to those dumb brute beasts for hours, when you hadnt a word for me.

ANDROCLES. They never answered back, darling.  
[*He rises and again shoulders the bundle*].

MEGAERA. Well, if youre fonder of animals than of your own wife, you can live with them here in the

[illegible][illegible][illegible]

jungle. I've had enough of them and enough of you.  
I'm going back. I'm going home.

ANDROCLES [*barring the way back*] No, dearie:  
dont take on like that. We cant go back. Weve  
sold everything: we should starve; and I should  
be sent to Rome and thrown to the lions –  
MEGAERA. Serve you right! I wish the lions joy of  
you. [*Screaming*] Are you going to get out of my  
way and let me go home?

ANDROCLES. No, dear —

MEGAERA. 'Then I'll make my way through the forest; and when I'm eaten by the wild beasts you'll know what a wife you've lost. [*She dashes into the jungle and nearly falls over the sleeping lion*]. Oh! Oh! Andy! Andy! [*She totters back and collapses into the arms of Androcles, who, crushed by her weight, falls on his bundle*].

ANDROCLES [*extracting himself from beneath her and slapping her hands in great anxiety*] What is it, my precious, my pet? Whats the matter? [*He raises her head. Speechless with terror, she points in the direction of the sleeping lion. He steals cautiously towards the spot indicated by Megaera. She rises with an effort and totters after him*].

MEGAERA. No, Andy: youll be killed. Come back.

*The lion utters a long snoring sigh. Androcles sees the lion, and recoils fainting into the arms of Megaera, who falls back on the bundle. They roll apart and lie staring in terror at one another. The lion is heard groaning heavily in the jungle.*



[illegible]

ANDROCLES [*whispering*] Did you see? A lion.  
MEGAERA [*despairing*] The gods have sent him to punish us because you're a Christian. Take me away, Andy. Save me.  
ANDROCLES [*rising*] Meggy: there's one chance for you. It'll take him pretty nigh twenty minutes to eat me (I'm rather stringy and tough) and you can escape in less time than that.  
MEGAERA. Oh, don't talk about eating. [*The lion rises with a great groan and limps towards them*]. Oh! [*She faints*].  
ANDROCLES [*quaking, but keeping between the lion and Megaera*] Don't you come near my wife, do you hear? [*The lion groans. Androcles can hardly stand for trembling*]. Meggy: run. Run for your life. If I take my eye off him, it's all up. [*The lion holds up his wounded paw and flaps it piteously before Androcles*]. Oh, he's lame, poor old chap! He's got a thorn in his paw. A frightfully big thorn. [*Full of sympathy*] Oh, poor old man! Did um get an awful thorn into um's tootsums wootsums? Has it made um too sick to eat a nice little Christian man for um's breakfast? Oh, a nice little Christian man will get um's thorn out for um; and then um shall eat the nice Christian man and the nice Christian man's nice big tender wifey pifey. [*The lion responds by moans of self-pity*]. Yes, yes, yes, yes, yes. Now, now [*taking the paw in his hand*], um is not to bite and not to scratch, not even if it hurts a very very little. Now make velvet paws. That's right. [*He pulls gingerly at the thorn. The*



ԵՄԲԵՐԵՆՆԵՐ ԵՒ ՔՐՈՐԱ

וְאֵלֶּיךָ יָשׁוּב וְלֹא יִשְׁכַּח לְעַד  
וְאֵלֶּיךָ יִשְׁכַּח לְעַד וְאֵלֶּיךָ יִשְׁכַּח לְעַד

[illegible]

## ANDROCLES AND THE LION

*his arm, and the two waltz rapturously round and round and finally away through the jungle].*

MEGAERA [*who has revived during the waltz*]  
Oh, you coward, you havnt danced with me for years; and now you go off dancing with a great brute beast that you havnt known for ten minutes and that wants to eat your own wife. Coward. Coward! Coward! [*She rushes off after them into the jungle*].

גסכי 1 קנסק לוקטערלע ינדע פ זאל פ. [לעזן].  
 זענען דא פון טע גרעסערע ארומגעבונגען  
 אבער דעם לעצטן. וואס פון א פארשטאנד פ  
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*Evening. The end of three converging roads to Rome. Three triumphal arches span them where they debouch on a square at the gate of the city. Looking north through the arches one can see the campagna threaded by the three long dusty tracks. On the east and west sides of the square are long stone benches. An old beggar sits on the east side, his bowl at his feet.*

*Through the eastern arch a squad of Roman soldiers tramps along escorting a batch of Christian prisoners of both sexes and all ages, among them one Lavinia, a good-looking resolute young woman, apparently of higher social standing than her fellow-prisoners. A centurion, carrying his vine-wood cudgel, trudges alongside the squad, on its right, in command of it. All are tired and dusty; but the soldiers are dogged and indifferent, the Christians lighthearted and determined to treat their hardships as a joke and encourage one another.*

*A bugle is heard far behind on the road, where the rest of the cohort is following.*

CENTURION [stopping] Halt! Orders from the Captain. [They halt and wait]. Now then, you Christians, none of your larks. The captain's coming. Mind you behave yourselves. No singing. Look respectful. Look serious, if you're capable of it. See that big building over there! That's the Coliseum. That's where you'll be thrown to the lions or set to fight the gladiators presently. Think of that; and it'll help you to behave properly before





שאלומו [נחמ]! קמקמו! קמקמו!  
שאלומו!

קמקמו. ד דא דא דא, קמקמו, 1  
קמקמו 1 דא דא דא דא דא דא  
סכמא דא דא דא דא דא דא  
קמקמו 1 קמקמו 1 קמקמו  
קמקמו. ד דא דא דא דא דא  
קמקמו 1 קמקמו 1 קמקמו  
1 קמקמו 1 קמקמו 1 קמקמו

קמקמו. דא דא דא דא דא דא?

שאלומו. שאלומו!

קמקמו. קמקמו 1 קמקמו 1 קמקמו  
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קמקמו. קמקמו: קמקמו 1 קמקמו 1  
קמקמו 1 קמקמו 1 קמקמו 1 קמקמו

שאלומו [דא] שאלומו! קמקמו 1 קמקמו,  
קמקמו. קמקמו, קמקמו!

קמקמו [דא] 1 קמקמו 1 קמקמו 1 קמקמו  
קמקמו 1 קמקמו 1 קמקמו 1 קמקמו  
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[קמקמו 1 קמקמו 1 קמקמו 1 קמקמו]

שאלומו [קמקמו] שאלומו, דא דא דא!  
קמקמו 1 קמקמו 1 קמקמו 1 קמקמו  
1 קמקמו 1 קמקמו 1 קמקמו 1 קמקמו

CENTURION [*fiercely*] Prisonerrrrrs! Tention!  
Silence!

THE CAPTAIN. I call your attention, prisoners, to  
the fact that you may be called on to appear in the  
Imperial Circus at any time from tomorrow  
onwards according to the requirements of the  
managers. I may inform you that as there is a  
shortage of Christians just now, you may expect  
to be called on very soon.

LAVINIA. What will they do to us, Captain?

CENTURION. Silence!

THE CAPTAIN. The women will be conducted into  
the arena with the wild beasts of the Imperial  
Menagerie, and will suffer the consequences. The  
men, if of an age to bear arms, will be given  
weapons to defend themselves, if they choose,  
against the Imperial Gladiators.

LAVINIA. Captain: is there no hope that this  
cruel persecution –

CENTURION [*shocked*] Silence! Hold your tongue,  
there. Persecution, indeed!

THE CAPTAIN [*unmoved and somewhat sardonic*]  
Persecution is not a term applicable to the  
acts of the Emperor. The Emperor is the De-  
fender of the Faith. In throwing you to the lions  
he will be upholding the interests of religion in  
Rome. If you were to throw him to the lions, that  
would no doubt be persecution.

*The Christians again laugh heartily.*

CENTURION [*horrified*] Silence, I tell you!  
Keep silence there. Did anyone ever hear the like  
of this?







[illegible]

ՏԱՂԱՎՈՐՆ. ԼՏ, ՏԾ.

פ מ קוץ לר קסכס יע]. זמאן. רחולת פ  
 אט פ. זטל קוץ רחל קמאן ו, זאמל  
 ר טל קמולר ו וו לזאמל זאמל רחמל  
 רחולתא פ. קז זל זמל וז קוץ זאמל, רח  
 ז זאמ, פמל פ פ זל זאמ פ ו זא זל  
 ז זל זל זמל קמל זאמ זמל זאמ. זאמ  
 רחולת פ.

[illegible][illegible]

ערפול. א זיג וואס ער האט געזאגט, און ער וויל  
וואס, ער וויל.

զ ճոխն [ժօխն] 7 լաւ յի ծառն ու լաւ  
ժէճ, յարաւ:

ערוך [עז עז עז] עז עז עז, עז עז עז!

1. 1000 r 7/11 : 1000 : 1000 r 7/11

armor named Ferrovius, of dangerous character and great personal strength, and a Greek tailor reputed to be a sorcerer, by name Androcles. You will add the three to your charge here and march them all to the Coliseum, where you will deliver them into the custody of the master of the gladiators and take his receipt, countersigned by the keeper of the beasts and the acting manager. You understand your instructions?

CENTURION. Yes, sir.

THE CAPTAIN. Dismiss. [*He throws off his air of parade, and descends from his perch. The Centurion seats himself on it and prepares for a nap, whilst his men stand at ease. The Christians sit down on the west side of the square, glad to rest. Lavinia alone remains standing to speak to the Captain*].

LAVINIA. Captain: is this man who is to join us the famous Ferrovius, who has made such wonderful conversions in the northern cities?

THE CAPTAIN. Yes. We are warned that he has the strength of an elephant and the temper of a mad bull. Also that he is stark mad. Not a model Christian, it would seem.

LAVINIA. You need not fear him if he is a Christian, Captain.

THE CAPTAIN [*coldly*] I shall not fear him in any case, Lavinia.

LAVINIA [*her eyes dancing*] How brave of you,  
Captain!

THE CAPTAIN. You are right: it was a silly thing to







מורפוס. אג, אדאשן ר על יא מןממו. מורפוס.  
 דאגמ, א מלחן ין אט ד. אדאשן.  
 ו אדאשן. אדאשן? אדאשן? אדאשן.  
 אדאשן, אדאשן. אדאשן.  
 אדאשן.

מורפוס. אדאשן? אדאשן? אדאשן?  
 אדאשן? אדאשן? אדאשן?  
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מורפוס. אדאשן? אדאשן? אדאשן?  
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מורפוס. אדאשן? אדאשן? אדאשן?  
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מורפוס. אדאשן? אדאשן? אדאשן?  
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 אדאשן? אדאשן? אדאשן?  
 אדאשן? אדאשן? אדאשן?

LAVINIA. Remember me for a fortnight, handsome Captain. I shall be watching you, perhaps.

THE CAPTAIN. From the skies? Do not deceive yourself, Lavinia. There is no future for you beyond the grave.

LAVINIA. What does that matter? Do you think I am only running away from the terrors of life into the comfort of heaven? If there were no future, or if the future were one of torment, I should have to go just the same. The hand of God is upon me.

THE CAPTAIN. Yes: when all is said, we are both patricians, Lavinia, and must die for our beliefs. Farewell. [*He offers her his hand. She takes it and presses it. He walks away, trim and calm. She looks after him for a moment, and cries a little as he disappears through the eastern arch. A trumpet-call is heard from the road through the western arch*].

CENTURION [*waking up and rising*] Cohort of the tenth with prisoners. Two file out with me to receive them. [*He goes out through the western arch, followed by four soldiers in two files*].

*Lentulus and Metellus come into the square from the west side with a little retinue of servants. Both are young courtiers, dressed in the extremity of fashion. Lentulus is slender, fair-haired, epicene. Metellus is manly, compactly built, olive skinned, not a talker.*

LENTULUS. Christians, by Jove! Lets chaff them.

METELLUS. Awful brutes. If you knew as much



[illegible][illegible]

prisoners: Ferrovius, Androcles, and Spintho. Ferrovius is a powerful, choleric man in the prime of life, with large nostrils, staring eyes, and a thick neck: a man whose sensibilities are keen and violent to the verge of madness. Spintho is a debauchee, the wreck of a good-looking man gone hopelessly to the bad. Androcles is overwhelmed with grief, and is restraining his tears with great difficulty].

CENTURION [*to Lavinia*]. Here are some pals for you. This little bit is Ferrovius that you talk so much about. [*Ferrovius turns on him threateningly. The Centurion holds up his left forefinger in admonition*]. Now remember that you're a Christian, and that you've got to return good for evil. [*Ferrovius controls himself convulsively; moves away from temptation to the east side near Lentulus; clasps his hands in silent prayer; and throws himself on his knees*]. That's the way to manage them, eh! This fine fellow [*indicating Androcles, who comes to his left, and makes Lavinia a heart-broken salutation*] is a sorcerer. A Greek tailor, he is. A real sorcerer, too; no mistake about it. The tenth marches with a leopard at the head of the column. He made a pet of the leopard; and now he's crying at being parted from it. [*Androcles sniffs lamentably*]. Aint you, old chap? Well, cheer up, we march with a Billy goat [*Androcles brightens up*] that's killed two leopards and ate a turkey-cock. You can have him for a pet if you like. [*Androcles, quite consoled, goes past the Centurion to Lavinia,*













[illegible]

כרפולר. ר קכא לט? /א ק ר?

מלכות וזו הנהגתו וזו הנהגתו.

קוטר, ו, חצי, חצי חצי, חצי חצי חצי, חצי חצי חצי חצי

$\delta\omega \leq \delta\omega_0$  and  $\delta\omega \geq \delta\omega_0$ .

[illegible]

ՀՆՈՐ ՃԻՆՏԱՆԸ. ՏՐՈՂՆԵՐ ԵՎ ԵՏՏԻ ՏՕՏՐԱՆ ԻՆ

ר חזק, /ור ר טעמא דר חזק 1 נל 1 חזק,

משך 1 לוחם 1 סט 1 קר 1 שר

84 שד1 תב1 חמל ו ע ר1 נחמל ע1.

ԵՐԵՎԱՆ. ԳՂԻ ՄԵ ԼԿ ՏՆԵԱԿԻԼ.

1! [מנוע ה' (לולכות) צרוסכא]

ԽԿՐԸԿՂ. օ, ՏԻՏԻՈ!

ה'תשס"ח. 1 יולי, ע"פ

•ክብር! ስለህዝቡ 1 ገደብ ርዕሰ ህግ

אמרו! ואלה דברי יצחק ואלה דברי יעקב:

1 שם מנחם [אזל קלל] חזק. ו

וְאֵלֶּיךָ יְיָ אֱלֹהֵינוּ שׁוֹמְרֵי הַבְּרִית וְהַבְּרִיתִים

$d\alpha_1/d\alpha_2 = 1/\alpha_2$ ].

ערשטער [ערשט] און, יאסערס, דאס

26/27 1 015100. 7 1001 0100 1000 1000.

וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל וְהָיָה אֵלֶיךָ וְהָיָה לְךָ אֵל.

575012 4757 41 4/71 120000, 77 11

ԼԻԼ ՔԱՆ.

שאלה. האם יש לי חובה להחזיר את המכונית?

כח, ו'ע [4] ר תח; א ד תח 1

8470, 80 1010 11 05 8471, 801'S

So, Ի՞նչ ու, Եւոքարճ?

הכנסת. לש: 817 סו, 11/4 תשס"ה 10

u.

talk with me. Every day I feel happier, more confident. Every day lightens the load of the great terror.

LAVINIA. The great terror? What is that?

*Ferrovius shakes his head and does not answer.*

*He sits down beside her on her left, and buries his face in his hands in gloomy meditation.*

ANDROCLES. Well, you see, sister, he's never quite sure of himself. Suppose at the last moment in the arena, with the gladiators there to fight him, one of them was to say anything to annoy him, he might forget himself and lay that gladiator out.

LAVINIA. That would be splendid.

FERROVIUS [*springing up in horror*] What!

ANDROCLES. Oh, sister!

FERROVIUS. Splendid to betray my master, like Peter! Splendid to act like any common blackguard in the day of my proving! Woman: you are no Christian. [*He moves away from her to the middle of the square, as if her neighborhood contaminated him*].

LAVINIA [*laughing*] You know, Ferrovius, I am not always a Christian. I dont think anybody is. There are moments when I forget all about it, and something comes out quite naturally, as it did then.

SPINTHO. What does it matter? If you die in the arena, you'll be a martyr; and all martyrs go to heaven, no matter what they have done. That's so, isn't it, Ferrovius?

FERROVIUS. Yes: that is so, if we are faithful to the end.



כח. לרבות ח"א. ו. על זקו י"א. ש"ס. ש"ס.  
הקטן פ' ח' ז"ד. ו' ז"ד. ו' ז"ד. ו' ז"ד.  
ש"ס. ש"ס. ש"ס. ש"ס. ש"ס. ש"ס.  
ש"ס. ש"ס. ש"ס. ש"ס. ש"ס. ש"ס.  
ש"ס. ש"ס. ש"ס. ש"ס. ש"ס. ש"ס.

ԼԱՅՐԸԿՉ [ՏՐՆՐԺՈՒՐԸՈՒ] օ, ԽԱՂԻԸ Ն Ծօ,  
ԽԴՐԸ. Կ'Ը Չ ԾԽՉ.

סוּרְדוֹ [סוּרְדוֹ, לודוּ 1 יִדְעוּסוֹעַ] אֵל:  
ד' אֵלֶּיךָ וְלֹא אֵלֶּיךָ, וְאֵלֶּיךָ וְאֵלֶּיךָ  
וְאֵלֶּיךָ.

Երբ [ճանաչեցի] ինչ թիվ է?   
 Ես [հաս] եմ, ու, ես.

סלח. א'ס ע קב ר לאס? ו א'ס  
 א'ס א'ס א'ס א'ס א'ס א'ס א'ס א'ס  
 א'ס א'ס א'ס א'ס א'ס א'ס א'ס א'ס

[illegible]

סלולס. וס: יח ט: לו ט. ד וקסל ו:  
טלל טל.

אז! [לוקס פון זיך געטענעט] געזאגט  
 א זאך וואס איז געווען א זאך וואס  
 איז געווען.

ר' שלום פ' לוי' ו' א' לוי' [לוי' ו' א' לוי']  
 ו' א' לוי' ו' א' לוי' [לוי' ו' א' לוי']  
 - ד' ד' - ד' ד' -

ԵՆՈՏԻՐՏ. ԲԵ?

[illegible]

SPINTHO. It's easy for you. You're strong. Your nerves are all right. But I'm full of disease. [*Ferrovius takes his hand from him with instinctive disgust*]. I've drunk all my nerves away. I shall have the horrors all night.

ANDROCLES [*sympathetically*] Oh, dont take on so, brother. We're all sinners.

SPINTHO [*snivelling, trying to feel consoled*] Yes:  
I daresay if the truth were known, youre all as  
bad as I am.

LAVINIA [*contemptuously*] Does that comfort you?

FERROVIUS [*sternly*] Pray, man, pray.

SPINTHO. Whats the good of praying? If we're martyred we shall go to heaven, shant we, whether we pray or not?

FERROVIUS. Whats that? Not pray! [*Seizing him again*] Pray this instant, you dog, you rotten hound, you slimy snake, you beastly goat, or -

SPINTHO. Yes: beat me: kick me. I forgive you:  
mind that.

FERROVIUS [*spurning him with loathing*] Yah!  
[*Spintho reels away and falls in front of  
Ferrovius*].

ANDROCLES [*reaching out and catching the skirt of Ferrovius's tunic*] Dear brother: if you wouldnt mind – just for my sake –

FERROVIUS. Well?

ANDROCLES. Dont call him by the names of the animals. Weve no right to. Ive had such friends in dogs. A pet snake is the best of company. I was nursed on goat's milk. Is it fair to them to call the like of him a dog or a snake or a goat?



פֿערוויוס. דאס איז נישט אזוי גאר גוט. אנדוקלס [anxiously protesting] א, גלייב מי, דאס איז גאר גוט און גאר גוט. איך וויל נישט גיין צו דעם הימל ווייל איך האב דאס נישט געזעהן. דאס איז נישט גאר גוט.

פֿערוויוס. דאס איז נישט גאר גוט. און דאס איז נישט גאר גוט.

ספֿינא [who has picked himself up and is sneaking past Ferrovius on his left, sneers derisively]!!

פֿערוויוס [turning on him fiercely] Whats that you say?

ספֿינא [cowering] Nothing.

פֿערוויוס [clenching his fist] Do animals go to heaven or not?

ספֿינא. דאס איז נישט גאר גוט.

פֿערוויוס [implacable] Do they or do they not?

ספֿינא. דאס איז נישט גאר גוט. [Scrambling out of Ferrovius's reach]. Oh, curse you for frightening me!

[A bugle call is heard.]

צענטוריון [waking up] Tention! Form as before.

Now then, prisoners: up with you and trot along spry. [The soldiers fall in. The Christians rise].

A man with an ox goad comes running through the central arch.

THE OX DRIVER. Here, you soldiers! clear out of the way for the Emperor.

CENTURION. Emperor! Where's the Emperor?

You aint the Emperor, are you?

THE OX DRIVER. It's the menagerie service. My

פֿערוויוס. דאס איז נישט גאר גוט.

אנדוקלס [anxiously protesting] א, גלייב מי, דאס איז גאר גוט און גאר גוט. איך וויל נישט גיין צו דעם הימל ווייל איך האב דאס נישט געזעהן. דאס איז נישט גאר גוט.

פֿערוויוס. דאס איז נישט גאר גוט. און דאס איז נישט גאר גוט.

ספֿינא [who has picked himself up and is sneaking past Ferrovius on his left, sneers derisively]!!

פֿערוויוס [turning on him fiercely] Whats that you say?

ספֿינא [cowering] Nothing.

פֿערוויוס [clenching his fist] Do animals go to heaven or not?

ספֿינא. דאס איז נישט גאר גוט.

FERROVIUS. I only meant that they have no souls.

ANDROCLES [anxiously protesting] Oh, believe me, they have. Just the same as you and me. I really dont think I could consent to go to heaven if I thought there were to be no animals there. Think of what they suffer here.

FERROVIUS. Thats true. Yes: that is just. They will have their share in heaven.

SPINTHO [who has picked himself up and is sneaking past Ferrovius on his left, sneers derisively]!!

FERROVIUS [turning on him fiercely] Whats that you say?

SPINTHO [cowering] Nothing.

FERROVIUS [clenching his fist] Do animals go to heaven or not?

SPINTHO. I never said they didnt.

FERROVIUS [implacable] Do they or do they not?

SPINTHO. They do: they do. [Scrambling out of Ferrovius's reach]. Oh, curse you for frightening me!

A bugle call is heard.

CENTURION [waking up] Tention! Form as before.

Now then, prisoners: up with you and trot along spry. [The soldiers fall in. The Christians rise].

A man with an ox goad comes running through the central arch.

THE OX DRIVER. Here, you soldiers! clear out of the way for the Emperor.

CENTURION. Emperor! Where's the Emperor?

You aint the Emperor, are you?

THE OX DRIVER. It's the menagerie service. My



# רודא ק ר קאדאקא

נאע קאדא יא. [אדא ק יא א' א. א. א.  
[אדא אדא]].

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אדא.

[אדא ק אדאקא אדא ק אדא אדא אדא.  
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אדא אדאקא אדא אדא אדא אדא אדא אדא אדא].

# ANDROCLES AND THE LION

dinner. Youll be the emetic. [*He shoves him rudely along*].

SPINTHO. It's too dreadful: I'm not fit to die.

CENTURION. Fitter than you are to live, you swine.

*They pass from the square westward. The oxen, drawing a waggon with a great wooden cage and the lion in it, arrive through the central arch.*

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און פון דער צווייטער זייט פון דער קאמארט פון דער

*Behind the Emperor's box at the Coliseum, where the performers assemble before entering the arena. In the middle a wide passage leading to the arena descends from the floor level under the imperial box. On both sides of this passage steps ascend to a landing at the back entrance to the box. The landing forms a bridge across the passage. At the entrance to the passage are two bronze mirrors, one on each side.*

*On the west side of this passage, on the right hand of anyone coming from the box and standing on the bridge, the martyrs are sitting on the steps. Laviuia is seated half-way up, thoughtful, trying to look death in the face. On her left Audrocles consoles himself by nursing a cat. Ferrovius stands behind them, his eyes blazing, his figure stiff with intense resolution. At the foot of the steps crouches Spintho, with his head clutched in his hands, full of horror at the approach of martyrdom.*

*On the east side of the passage the gladiators are standing and sitting at ease, waiting, like the Christians, for their turn in the arena. One (Retiarius) is a nearly naked man with a net and a trident. Another (Secutor) is in armor with a sword. He carries a helmet with a barred visor. The editor of the gladiators sits on a chair a little apart from them.*

*The Call Boy enters from the passage.*

THE CALL BOY. Number six. Retiarius versus Secutor.

*The gladiator with the net picks it up. The*



















וּלְמוֹדֵר קִי חָפֵּז [כִּי שֶׁקֶר וְיִשְׁמָר] חֲזָקִי  
וְיִשְׁמָר קִי חָפֵּז.

אִם וְיִשְׁמָר וְיִשְׁמָר וְיִשְׁמָר [כִּי חֲזָקִי] חֲזָקִי  
וְיִשְׁמָר וְיִשְׁמָר וְיִשְׁמָר?

חֲזָקִי. [כִּי חֲזָקִי] חֲזָקִי. [כִּי חֲזָקִי] חֲזָקִי.  
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CAESAR [*halting on the stair*] There is nothing in the rules against it.

SECUTOR [*indignantly*] Caesar: is it a dirty trick or is it not?

CAESAR. It is a dusty one, my friend. [*Obsequious laughter*]. Be on your guard next time.

SECUTOR. Let him be on his guard. Next time I'll throw my sword at his heels and strangle him with his own net before he can hop off. [*To the Retiarius*] You see if I dont. [*He goes out past the gladiators, sulky and furious*].

CAESAR [*to the chuckling Retiarius*] These tricks are not wise, my friend. The audience likes to see a dead man in all his beauty and splendor. If you smudge his face and spoil his armor they will shew their displeasure by not letting you kill him. And when your turn comes, they will remember it against you and turn their thumbs down.

RETIARIUS. Perhaps that is why I did it, Caesar. He bet me ten sesterces that he would vanquish me. If I had had to kill him I should not have had the money.

CAESAR [*indulgent, laughing*] You rogues: there is no end to your tricks. I'll dismiss you all and have elephants to fight. They fight fairly. [*He goes up to his box, and knocks at it. It is opened from within by the Captain, who stands as on parade to let him pass*].

*The Call Boy comes from the passage, followed by three attendants carrying respectively a bundle of swords, some helmets, and some breastplates*

א ואל סבד קט מל מרז פ מרז ו  
[פז].

Թ ճՅ Ե. Դ. Կ. Կ. Կ.  
Կ. Կ. Կ. Կ. Կ.

ממלכות של מלך, ודל גלגולל ללוללל.

סך וטאן זי גרונדס פאד גרונטליך מסד  
ו נראטל געד, פאן, א זאנג געד, תל  
גו געד, פאטאטע א זאמל געד, גלונקו  
גן זאט פ. ראטטו פון מסדו ודן גלונקו  
[קאנזל פ טאט אט קס]

הז' ק [לחן] ק פ טו ק או לשטן [חזק]  
 ו לחן דת מוח סבט ד. למוסטל. גדל קנע  
 מוטלון ק מלח א מוח, מוח א ו  
 גדל מולל ק. לחן ק מוח קס יע. [תפך  
 מחולל ק סוף גדל מלחונ, טו ק  
 חס 1 מלחונ מלח ק פ מלח ק ו מלחונ.  
 מלח, למוסטל. דן מלח, קמולל ק. מלח  
 [קמולל ק מלח].

crfior [1 · fcor] 18/10.

[illegible][illegible]

חנה אנה ו מן. שמואל. ו

הכנסת. וסוף.

[illegible][illegible]

נג ד לא סז 1 ד נג ו. פז. ו

*and pieces of armor which they throw down in a heap.*

THE CALL BOY. By your leave, Caesar. Number eleven! Gladiators and Christians!

*Ferrovius springs up, ready for martyrdom. The other Christians take the summons as best they can, some joyful and brave, some patient and dignified, some tearful and helpless, some embracing one another with emotion. The Call Boy goes back into the passage.*

CAESAR [*turning at the door of the box*] The hour has come, Ferrovius. I shall go into my box and see you killed, since you scorn the Pretorian Guard. [*He goes into the box. The Captain shuts the door, remaining inside with the Emperor, Metellus and the rest of the suite disperse to their seats. The Christians, led by Ferrovius, move towards the passage*].

LAVINIA [to *Ferrovius*] Farewell.

THE EDITOR. Steady there. You Christians have got to fight. Here! arm yourselves.

FERROVIUS [*picking up a sword*] I'll die sword in hand to shew people that I could fight if it were my Master's will, and that I could kill the man who kills me if I chose.

THE EDITOR. Put on that armor.

FERROVIUS. No armor.

THE EDITOR [*bullying him*] Do what youre told.  
Put on that armor.

FERROVIUS [*gripping the sword and looking dangerous*] I said, No armor.

THE EDITOR. And what am I to say when I am

דאס איז א נאקטער און א נאקטער און א נאקטער  
 און א נאקטער?  
 FERROVIUS. דאס איז א נאקטער און א נאקטער  
 און א נאקטער און א נאקטער און א נאקטער.  
 THE EDITOR. Tsha! You obstinate fool! [He bites  
 his lips irresolutely, not knowing exactly what to  
 do].  
 ANDROCLES [to Ferrovius] Farewell, brother, till  
 we meet in the sweet by-and-by.  
 THE EDITOR [to Androcles] You are going too.  
 Take a sword there; and put on any armor you  
 can find to fit you.  
 ANDROCLES. No, really: I cant fight: I never  
 could: I cant bring myself to dislike anyone  
 enough. I'm to be thrown to the lions with the  
 lady.  
 THE EDITOR. Then get out of the way and hold  
 your noise. [Androcles steps aside with cheerful  
 docility]. Now then! Are you all ready there?  
 A trumpet is heard from the arena.  
 FERROVIUS [starting convulsively] Heaven give me  
 strength!  
 THE EDITOR. Aha! That frightens you, does it?  
 FERROVIUS. Man: there is no terror like the terror  
 of that sound to me. When I hear a trumpet or  
 a drum or the clash of steel or the hum of the  
 catapult as the great stone flies, fire runs through  
 my veins: I feel my blood surge up hot behind  
 my eyes: I must charge: I must strike: I must  
 conquer: Caesar himself will not be safe in his  
 imperial seat if once that spirit gets loose in me.  
 Oh, brothers, pray! exhort me! remind me that

accused of sending a naked man in to fight my  
 men in armor?  
 FERROVIUS. Say your prayers, brother; and have  
 no fear of the princes of this world.  
 THE EDITOR. Tsha! You obstinate fool! [He bites  
 his lips irresolutely, not knowing exactly what to  
 do].  
 ANDROCLES [to Ferrovius] Farewell, brother, till  
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 Oh, brothers, pray! exhort me! remind me that





pride? [Conscience stricken] Oh, I'm steeped in sin. I'm proud of my pride.  
 LAVINIA. They say we Christians are the proudest devils on earth – that only the weak are meek. Oh, I am worse than you. I ought to send you to death; and I am tempting you.  
 ANDROCLES. Brother, brother: let them rage and kill: let us be brave and suffer. You must go as a lamb to the slaughter.  
 FERROVIUS. Aye, aye: that is right. Not as a lamb is slain by the butcher; but as a butcher might let himself be slain by a [looking at the Editor] by a silly ram whose head he could fetch off in one twist.  
 [Before the Editor can retort, the Call Boy rushes up through the passage, and the Captain comes from the Emperor's box and descends the steps.]  
 THE CALL BOY. In with you: into the arena. The stage is waiting.  
 THE CAPTAIN. The Emperor is waiting. [To the Editor] What are you dreaming of, man? Send your men in at once.  
 THE EDITOR. Yes, sir: it's these Christians hanging back.  
 FERROVIUS [in a voice of thunder] Liar!  
 THE EDITOR [not heeding him] March. [The gladiators told off to fight with the Christians march down the passage] Follow up there, you.  
 THE CHRISTIAN MEN AND WOMEN [as they part] Be steadfast, brother. Farewell. Hold up the faith, brother. Farewell. Go to glory, dearest. Farewell. Remember: we are praying for you.

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THE EMPEROR. The Christians will not fight; and  
your curs cannot get their blood up to attack  
them. It's all that fellow with the blazing eyes.  
Send for the whip. [*The Call Boy rushes out on  
the east side for the whip*]. If that will not move  
them, bring the hot irons. The man is like a  
mountain. [*He returns angrily into the box and  
slams the door*].

*The Call Boy returns with a man in a hideous  
Etruscan mask, carrying a whip. They both rush  
down the passage into the arena.*

LAVINIA [*rising*] Oh, that is unworthy. Can they  
not kill him without dishonoring him?

ANDROCLES [*scrambling to his feet and running into  
the middle of the space between the staircase*] It's  
dreadful. Now I want to fight. I cant bear the  
sight of a whip. The only time I ever hit a man  
was when he lashed an old horse with a whip.  
It was terrible: I danced on his face when he was  
on the ground. He mustnt strike Ferrovius: I'll  
go into the arena and kill him first. [*He makes a  
wild dash into the passage. As he does so a great  
clamor is heard from the arena, ending in wild  
applause. The gladiators listen and look inquir-  
ingly at one another*].

THE EDITOR. Whats up now?

LAVINIA [*to the Captain*] What has happened, do  
you think?

THE CAPTAIN. What can happen? They are killing  
them, I suppose.

ANDROCLES [*running in through the passage,  
screaming with horror and hiding his eyes*]!!!

ՀԲԻՄՈՒՆ. Կարծե՞ք, Կարծե՞ք: ԴՈ՛Ն ԳՐԱՆՈ՞Ւ  
ԿԱՐԴԵ՞Ք. Օ խոս հե՛ն ես, խոս հե՛ն ես. հե-  
ծի՛մ և՛ խօսի՛ր. օ! [Ծի՛ ԸՆԴՀՂ ԵՐ ԾԵ Ե  
ԾԴԻՂ ԾԻՂ ԷՏ ԻՆ ԾԵ ԶՈՒՆ, ԿԱՐԴԵ՞Ք].

זי קומטן קיין שול אים (לויטן) אין אים  
שעס אים! אים! אים! אים! אים!

8 אֲנִי. אַךְ, יָדָא וְלֹא תֵּן לְהוֹרֶת  
11? [אַחֲרַיִם שׁוֹמֵר לְעַצְמוֹ.

וּשְׁלֹסֶם קוּן, שֶׁנֶּחֱדָשׁוּ וְזָכְרוּ. וְזָכְרוּ בְּכָל  
לַיְלָה, וְזָכְרוּ בְּכָל יוֹם.

172 f. 9. 50752. 8c. 500. 14?

הנהגות אלו הן חלק מההתאמה של ישראל למציאות הביטחונית. ההנהגות הללו הן חלק מההתאמה של ישראל למציאות הביטחונית.

Գ ԸՆԴՈՒՐ. ՃԱ Տ Գ ԼԵՏԸՐԻՏ ԵՍ?

8 420 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844.

[illegible]

דאס, זאלן דאס מאל שולדן [דאס] מחולק  
 דאס דאס [דאס] וועלן א דאס  
 דאס דאס דאס דאס דאס!

וּמִתְחַלֵּץ עַל הַיָּד, וְיִשְׁתַּחֲוֶה לְפָנָיו וְלֹא יִשְׁתַּחֲוֶה לְפָנָיו  
וְיִשְׁתַּחֲוֶה לְפָנָיו וְיִשְׁתַּחֲוֶה לְפָנָיו

LAVINIA. Androcles, Androcles: whats the matter?

ANDROCLES. Oh dont ask me, dont ask me. Something too dreadful. Oh! [*He crouches by her and hides his face in her robe, sobbing*].

THE CALL BOY [*rushing through from the passage as before*] Ropes and hooks there! Ropes and hooks!

THE EDITOR. Well, need you excite yourself about it? [*Another burst of applause*].

*Two slaves in Etruscan masks, with ropes and drag hooks, hurry in.*

ONE OF THE SLAVES. How many dead?

THE CALL BOY. Six. [*The slave blows a whistle twice; and four more masked slaves rush through into the arena with the same apparatus*] And the basket. Bring the baskets [*The slave whistles three times, and runs through the passage with his companion*].

THE CAPTAIN. Who are the baskets for?

THE CALL BOY. For the whip. He's in pieces.  
'Theyre all in pieces, more or less. [*Lavinia  
hides her face*].

*Two more masked slaves come in with a basket and follow the others into the arena, as the Call Boy turns to the gladiators and exclaims, exhausted]* Boys: he's killed the lot.

THE EMPEROR [*again bursting from his box, this time in an ecstasy of delight*] Where is he? Magnificent! He shall have a laurel crown.

*Ferrovius, madly waving his bloodstained sword, rushes through the passage in despair, followed by his co-religionists, and by the Menagerie*







[illegible][illegible]

ANDROCLES [*rising, and pulling himself sadly together*] Well, it was to be, after all.

LAVINIA. I'll go in his place, Caesar. Ask the Captain whether they do not like best to see a woman torn to pieces. He told me so yesterday.

THE EMPEROR. There is something in that: there is certainly something in that – if only I could feel sure that your brother would not fret.

ANDROCLES. No: I should never have another happy hour. No: on the faith of a Christian and the honor of a tailor, I accept the lot that has fallen on me. If my wife turns up, give her my love and say that my wish was that she should be happy with her next, poor fellow! Caesar: go to your box and see how a tailor can die. Make way for number twelve there. [*He marches out along the passage*].

*The vast audience in the amphitheatre now sees the Emperor re-enter his box and take his place as Androcles, desperately frightened, but still marching with piteous devotion, emerges from the other end of the passage, and finds himself at the focus of thousands of eager eyes. The lion's cage, with a heavy portcullis grating, is on his left. The Emperor gives a signal. A gong sounds. Androcles shivers at the sound; then falls on his knees and prays. The grating rises with a clash. The lion bounds into the arena. He rushes round frisking in his freedom. He sees Androcles. He stops; rises stiffly by straightening his legs; stretches out his nose forward and his tail in a horizontal line behind, like a pointer, and utters*















## NOTES ON THE SPELLING

THE 'transliteration' was spelt in accordance with certain guiding principles that had to be laid down in advance. Though it is claimed that the decisions taken were wise ones, there is nothing binding about the resultant spellings; it is merely proposed that the spellings here shown be looked upon as standard, unless and until others come to be widely preferred, and when good reasons can be found for making a change.

(1) It is desirable that a given word should appear always in a given spelling and not vary from time to time. (This does not preclude individual writers from regularly using some spellings that differ from those in *Androcles*; it merely recommends consistency.)

(2) It follows from (1) above that a choice of possible spellings has to be made in the case of those very common short words that are differently pronounced at different times by one speaker – those having what are called 'strong and weak forms'. The decision was taken in principle to spell such words with their fullest pronunciation (since reduced forms can always be derived from fuller ones, whereas the converse is not possible). For the two kinds of exception to this, see (3) and (4) below.

(3) WORD-SIGNS. The design chosen to be the Shaw Alphabet has the characteristic feature incorporated in it of four 'word-signs' for the four most frequently occurring words of the language – *the*, *of*, *and*, *to* (it is estimated that one word in six is either *the* or *of* or *and* or *to*). These word-signs each consist of a single letter – that for the single sounds of *th*, *v*, *n*, and *t* respectively. The word-signs save valuable time and space.

(4) THE INDEFINITE ARTICLES. The words *a*, *an*

arc here transliterated *not* to rhyme with *day*, *Ann* (which would be their 'fuller' pronunciation), but with the central, neutral, or shwa vowel actually heard in 'a man', 'another'. This has the advantage that the two words *a*, *an* can then be spelt with the same vowel – which would not otherwise be the case. Moreover, the 'fuller' pronunciation of these two words is hardly ever used. This constitutes the second exception to the principle in (2) above.

(5) Many English words have alternative pronunciations, each speaker generally using one of them consistently, e.g. *azure*, *subsidence*, *acoustic*, *controversy*, *laboratory*, and countless others. Clearly, the principle in (1) above required that a choice be made. In general, individuals are of course at liberty to spell in conformity with their own pronunciation. Alternative standard spellings of such words are likely to emerge; but until they do, the spellings in *Androcles* may be taken as standard.

(6) It is obvious that the spellings in *Androcles* will fit the speech of some English-speaking people better than others. Nevertheless, it is claimed that none will find it hard to read from the spellings shown, i.e., to get the meaning from the printed page. It is to enable the greatest number of people to read from the spellings easily that words are in general written out in their fullest form (see (1) above), especially since most readers of Shavian are already readers of English in Roman letters, and since this will be their first experience of reading English in the new script.

(7) It is for the reasons given in (1) and (6) above that the letter R is transliterated wherever it now occurs in Roman. The non-pronunciation of R in certain positions, which is characteristic of certain types of English speech, can easily be inferred from the spellings shown here – as

it is now from our traditional orthography; but it would not be possible to deduce the pronunciation of R from a spelling which did not show it. Here again, the fuller form of words is the one shown, thus incidentally making the transliterated spellings more acceptable to, because conforming more closely to the speech of, a much larger number of speakers of English in all parts of the world.

(8) Even so, the spellings in *Androcles*, while not committing anyone to specific *qualities* of sound (since each reader will read his own qualities, e.g. of vowel sound, into each different letter), do nevertheless commit to a particular *distribution* of sounds, and this distribution may be at variance with the usage of different speakers, not only with respect to the alternative pronunciations within a given type of English (see (5) above), but as between the usage in the various areas of the English-speaking world. It is probable that, for example, American writers would favour other spellings in a number of instances, and that therefore further alternative spellings of some words will emerge. These are not likely to interfere greatly with the intelligibility of a text. It is in any case fitting that this first publication in an alphabet constructed in accordance with Shaw's wishes should show spellings in conformity with the kind of pronunciation he thought should be represented.

NOTE: It would be possible to extend the number of word-signs beyond the four provided for in the design. Thus, common words such as the following could regularly be spelt with a single consonant (the corresponding Roman letter is shown in brackets after each word): *for* (f), *be* (b), *with* (w), *he* (h), *are* (r), *so* (s), *do* (d). Further economies could be made by writing other common words with *two* letters, omitting the vowel between

initial and final consonants, e.g., *that* (tht), *was* (wz), *have* (hv), *not* (nt), *this* (ths), *but* (bt), *from* (fm), *had* (hd), *has* (hz), *been* (bn), *were* (wr), and so on. If such spellings became standardized, these invariable written forms would stand equally well for strong and weak forms in pronunciation, each reader supplying whichever he found appropriate in the context (which is what he does now). Naturally, it would always remain possible for a writer to indicate, by spelling out in full, any particular form he wished – to avoid ambiguity, or for the sake of emphasis, or in order to specify, for example in stage dialogue, some particular reading. For the reasons given in (6) above, *Androcles* has been transliterated without any abbreviations save those mentioned in (3) above. It is possible, however, that other abbreviations would come into use for private purposes but not for printing; it is also possible that some might come to be adopted in print as well.

PETER MACCARTHY

The University  
Leeds  
1962

## SUGGESTIONS FOR WRITING

1. While learning to form the letters, write larger than usual. Once their shapes are thoroughly mastered, letters will be written fast without undue distortion.

A sheet of guide-lines can be inserted beneath your writing paper if you need them.

2. Use pencil, or a ball-point pen, or a nib pen giving only slight variation of stroke-thickness. Test your pen and your size of writing on the eight small-curve letters **out** to **err**. If your pen is too broad to write these clearly, either change it or write larger.

3. Cultivate an upright rather than a sloping hand-writing. It will be more like printed letterpress and more distinguishable.

4. Make Tall and Deep letters about twice the height of Shorts, to allow for the inexactitudes of free handwriting.

5. Leave ample space between words. Write the letters of each word closely together. Avoid linking letters unnaturally.

There is no need to link letters at all. But it frequently happens that the end of one letter naturally runs into the beginning of another; and the alphabet is so designed that this cannot produce alternative readings.

Junctions or links can occur only along one of the double guide-lines (used or imagined) within which Short letters are written. No links are permissible

between the guide-lines, nor above them, nor beneath them.

Fast writers are likely to make such natural junctions as these:

𐌹 𐌺𐌾𐌿 1 𐌺𐌾𐌿 𐌹𐌺𐌾𐌿 𐌺𐌹 𐌹 𐌺𐌾𐌿.  
𐌹𐌾𐌿 𐌹 𐌺𐌾𐌿 𐌹𐌾𐌿 𐌹 𐌺𐌾𐌿.

– in which it is easy to recognize these separate letters, and no others:

𐌹 𐌺𐌾𐌿 1 𐌺𐌾𐌿 𐌹𐌺𐌾𐌿 𐌺𐌹 𐌹 𐌺𐌾𐌿.  
𐌹𐌾𐌿 𐌹 𐌺𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿.

6. Be sure to distinguish properly between these Short letters:

𐌹𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿 𐌹𐌾𐌿

7. While taking care, avoid over-anxiety. Avoid cramped fingers and heavy pressure of pen on paper. Only with a light touch will you write well, freely, and fast. As soon as hand or brain is fatigued, take a rest.

Little and often – but very often; that is the way to practise. You can practise on a newspaper's margin as happily as doing its crosswords. Earnest practice for a single week enables one to write with assurance if not with speed. You will be surprised at the brevity and simplicity of Shavian writing.

8. Re-read your practice writing. Learn by your own writing and spelling slips. Make sure that a reader would not hesitate.
9. If you have already learnt to read this book's Shavian pages without reference to any key, you will have no difficulty in spelling when you write.
10. This is a good first exercise in spelling and writing: From the Writers' Alphabet take the first pair of

letters (consonants) and, from its righthand column, the first three pairs (vowels). Write down all the words these will make. A few minutes will show you how simple spelling is, and you will have mastered once for all the shapes of eight letters.

11. You can be perfectly understood without spelling quite 'like a book'. We shall all tend to spell words as we see them printed; but nobody should complain so long as spelling is intelligible. *To communicate* – more easily, sensibly, economically – is the whole purpose of Shavian writing.
12. Mutual encouragement helps. Interest yourself and fellow writers by joining an 'ever-circulator' as page 15 invites you to do. It is the way to get sufficient reading as well as writing practice. Have a shot at it; and good luck!

KINGSLEY READ

Abbots Morton  
Worcester  
1962

## The Shaw Alphabet for Writers

Double lines \_ between pairs show the relative height of Talls, Deeps, and Shorts. Wherever possible, finish letters rightwards; those starred \* will be written upwards. Also see heading and footnotes overleaf.

	Tall	Deep		Short	Short
peep	l	l	bib	if	i
tot	1	1	dead	egg	e
kick	d	p	gag	ash*	ʌ
fee	J	f	vow	ado*	ʌ
thigh	θ	θ	they	on	o
so	s	z	zoo	wool	ʌ
sure	l	ʌ	meaSure	out	ʌ
church	ʃ	ʒ	judge	ah*	ʌ
yea	1	/	*woe	are	ʌ
hung	h	h	ha-ha	air	ʌ
	Short	Short		array	ʌ
loll	l	l	roar		
mime*	ʌ	ʌ	nun		
					Tall
				Ian	ʌ
				yew	ʌ

## The Shaw Alphabet Reading Key

The letters are classified as Tall, Deep, Short, and Compound. Beneath each letter is its full name: its *sound* is shown in **bold** type.

[illegible]

The four most frequent words are represented by single letters: the  $\phi$ , of  $\phi$ , and  $\psi$ , to  $\psi$ .

Proper names may be distinguished by a preceding 'Namer' dot: e.g. ·DOL, Rome.

Punctuation and numerals are unchanged. Learn the alphabet *in pairs*, as listed for Writers overleaf.